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Buddha expounded the Hokke Sutra (Flower of the Law).

It is the work of some Japanese artist of about the middle of the eighth century and shows strongly the Indian influence which obtained in China during the Tang dynasty. Although evidently repaired at several different periods, this picture is very interesting, both as being one of the earliest known examples of Japanese painting and also as affording some idea of the otherwise almost unknown landscape style of the period.

Chinkai, to whom reference is made in the inscription, was the son of the celebrated painter Motomitsu, and lived mostly at the Daigoji temple (near Kioto), where this picture was probably kept.

The painting belongs to the collection of Dr. Charles G. Weld.

#### SIX-FOLD SCREEN.

This screen, lent by Messrs. Yamanaka & Co., now on exhibition in the west end of the Japanese Corridor, is attributed to Honnami Koyetsu (d. 1637).

Through the vaguely luminous depths of a soft brown background, sprinkled with oxidized silver, flows a brook whose sinuous windings are expressed in lines of the subtlest beauty, while from either bank spring masses of autumnal wild flowers and reeds. The feminine delicacy of these latter finds its antithesis in the heavy and virile tree trunks of the foreground, and throughout the entire composition there is a wonderful balance both of form and color.

Although primarily treating his subject from a decorative point of view, the artist has nevertheless here succeeded in expressing the vital spirit of nature in terms of the highest truth and feeling.

### Changes in the Arrangement of Classical Casts.

THE room hitherto known as the "Bust Room" now contains casts of Greek sculpture of the latter half of the fifth century, B. C., including works of the school of Pheidias and the reliefs of the Niké Temple. The most important busts and heads which were shown in this room are to be distributed through the several rooms of the collection according to their historical position. The west end of the Southern Corridor is devoted to Greek sepulchral monuments. The middle is occupied by sculptures of the fourth century and of the Hellenistic Age. Works of the Pergamene and Græco-Roman styles and Roman portrait busts are to be found at the east end of the Corridor.

In the Southern Corridor the principle of placing the spectator between the source of light and the objects exhibited has been adopted as far as possible in accordance with the results of observations carried out in the Experimental Gallery.

This has led to the construction of a number of bays opening on a passage along the window wall. At the same time the experiment of employing a lighter background has been made.

In the course of the changes the large original marble statue of Kybele has been moved to a new position, where there are grouped with it a few other original marbles, some of which were until recently shown in the Room of Greek Sculpture.

### Print Department.

#### EXHIBITION OF PRINTS RELATING TO LIFE, DEATH AND HEALING.

THE exhibition now open in the Print Rooms has been selected wholly from the collection in the Print Department. Its strongest notes are Rembrandt's etching, Christ Healing the Sick; known as the Hundred Guilder Print, and the Dance of Death by Holbein. The prints have been grouped more or less loosely in accordance with a scheme which may be outlined as follows: We first see Adam and Eve in Eden, then, driven out to the earth of toil, we witness their lamentations over the victim of the first homicide. The poetic history of Tobit is interpreted for us by the prints of Pencz, van de Velde, Uytenbrouck, and the groping figure of the blind Tobit by Rembrandt is an example of that master's faculty for close, sympathetic observation, which we find yet more fully exemplified in the master's grand Hundred Guilder Print. Around this print are grouped a number of other illustrations of the New Testament, the Good Samaritan, the Raising of Lazarus, and others. Thence we are led by the Death of the Virgin to scenes of death and to Holbein's famous Dance of Death, remarkable no less for its wide range of feeling, its illusion of space, its wonderful suggestiveness, than for its mastery of technical execution. With this series allegory, which had thus far formed an accompaniment, as it were, of the biblical theme, assumes the lead and carries us into the realm of fancy, while scenes of reality give us a glimpse into the laboratory of the alchemist, the surgeon's room, and show us the quack in the market place praising his cure-alls. It remains yet to mention the portraits of physicians, of which a number are shown; among them some are well known to fame, others, like the portraits by Rembrandt, are shown chiefly owing to the excellence of the etching. Examples of the work of about eighty engravers, etchers, wood-cutters, wood-engravers, and lithographers are shown in the exhibition. As a help in finding certain prints, a list in alphabetical order by engravers has been placed in the First Print Room.

THE HOUR of closing the rooms of the Print Department in the basement of the building on Saturday afternoons has been changed from one o'clock until half-past four.